

NEWS, GOSSIP AND PICTURES FROM BOTH HEMISPHERES OF THE AMUSEMENT WORLD

PHILADELPHIA PHOTOPLAY PARAGRAPHS

Herbert Brenon, owner of the new Strand, Germantown avenue and Venango street, in an interview with "The Silent Drama an Uplift to Society," in the Defunct Philadelphia Times of August 21, 1915, had this to say:

"It has long been the habit of the picture, the man in public life, and even the newspapers to withhold the praise justly due the motion picture. Today the same people have awakened to the fact that it has done more for the public good and welfare than any other innovation of modern times. The very people themselves who have become motion picture fans possibly do not realize what a vast amount of knowledge they have absorbed from watching the screen, not speaking of the amusement they received for little money. It is estimated that nearly three-quarters of our population attend the picture shows on an average of once a week. As to the quality of the pictures, I myself, and I think I am safe in saying, virtually all of the exhibitors, watch the screen closely for any pictures that might possibly offend some particular patron, and I have never yet found one that could justly be called indecent."

All of which is applicable to the productions shown at his Leader Theatre and those to be seen at the new Strand.

Ed Markey has the role of the boy in "Jim Grimshaw's Boy" which will be at the Bureka next Saturday. Frank Keenan is "a star."

At the Fifty-sixth Street Theatre on New Year's Day the entire program will be shown continuously from 1 to 11 p. m. Doors will open at 12:30 sharp.

There will be a special performance at the Locust on New Year's Eve. It will commence precisely at the coming of the new year. The attraction will be the same as New Year's Day—William S. Hart in "The Dawn Maker."

The patrons of the Ridge Avenue Theatre have requested Mary Pickford's subjects, and so on Monday and Tuesday, "Less Than the Dust" will be shown.

Here is a new year's production: Anna Edwards, one of the girls used in the decorative scheme in the new Chestnut Street Opera House, where "In a Future" is on view, will appear in a future production of D. W. Griffiths. She is a rare type of beauty.

"Pathe News" has returned to its original home, Keith's Theatre.

Wednesday will mark the beginning of "The Purple Mask" serial, featuring Grace Cunard and Francis Ford, at the Market Street Theatre.

The Olympia will have a movie show on Monday evening only.

The Apollo often presents Triangle plays that have not appeared in downtown theatres.

The Imperial Theatre, Sixtieth and Walnut streets, has secured as manager Walter U. Jacobs, one of the city's best-known moving-picture theatre managers. Mr. Jacobs will carry forward the theatre's policy, which aims at nothing less than the best photoplays obtainable.

The program for New Year's week includes "The Mediator," presented by an all-star cast, which will be shown on Monday with four performances. "The Country God Forgot" will be the feature on Tuesday and Wednesday. Clara Kimball Young in "The Rise of Susan," will occupy the screen on Thursday, Friday and Saturday.

According to the manager of the Rialto the people of Germantown and the surrounding districts will be provided with much happiness in celebration of the new year.

There seems to be no doubt of this as revealed by the entertaining bills that will be featured on the celebration provided at the Rialto next week. This theatre has made its way into the esteem of all the residents of this section and when the name of Germantown is mentioned the name of the Rialto is immediately associated with it. This is because of the fact that in this house there is always a clean, up-to-date performance presented and everything that is done is accomplished because it was for the entertainment of the amusement of that particular portion of the city.

An unusually big attraction for the Savoy patrons will be "The Common Law" with Clara Kimball Young featured, on Wednesday.

The last episode of "The Scarlet Runner" will be shown on Monday at the Princess.

Frank Butler, general manager for the Central Market Street Theatre Company, has placed large cards of New Year greetings in the lobby of each house.

"The Stolen Triumph," a Metro production, with Julius Stieger as star, which will be seen at the Fairmount Theatre, on Friday, shows a play within a play. Several scenes from the production were taken at the Century Theatre in New York, which is one of the most beautiful playhouses in the world. The auditorium, stage and stage door of the actual theatre were used as backgrounds in the different scenes.

The management of the Palace Theatre will open it to the public for a special performance to be given immediately following Sunday night. This program will include as the chief attraction, Audrey Munson, the artist's model in "Purity" and a surrounding program. On Monday the Palace will open at 10 o'clock and continue until 11 o'clock that evening.

Pauline Frederick is the star of "The Slave Market," by Frederic Arnold Krumpholtz, which is the feature at the Stanley next week. In this romantic story she is a Spanish beauty, who falls into the hands of pirates and is finally offered for sale on the coast. Director Hugh Ford took his company to Cuba in order to obtain Spanish atmosphere.

The first week of the new year will find many novel attractions booked for the Overbrook. On Monday, that good old thriller, "The Ninety and Nine," will be shown in films for the first time.

Dorothy, sister of Lillian Gish, who in this city, will appear in the photoplay, "Children of the Fued," at the Liberty on Tuesday.

The Alhambra Theatre's doors will be opened Monday at 1:30 o'clock and until 11 o'clock the performance will be continuous. Douglas Fairbanks will be seen in his latest play, "The Matrimoniales," and will continue as the principal attraction until Thursday, when Lenore Ulrich comes in her new vehicle, "The Road to Love."

The advent of the New Year will be ushered in at the Victoria at midnight Sunday, when there will be a special performance at which the principal attraction will be Frank Keenan in "The Sin Ye Do" for the many who will undoubtedly take advantage of this opportunity to assist 1917 to enter. This attraction will continue on Monday, Tuesday and Wednesday.

A stronger bill could hardly have been devised for the entertainment of the patrons of the Victoria on the first of the year. For the first week of the New Year, Ethel Barrymore will be the first star for Monday, Tuesday and Wednesday in the movie and play story of "The Awakening of Helena Ritchie."

The feature of the Arcadia the last three days of next week, will be Louise Glavin, Charles Ray, Robert McKim, Charles E. French, Margaret Thompson and other popular players in "The Weaker Sex." This is a feminist drama, which discusses the question of a woman to continue her chosen profession after she is married.

A. J. P.

ONE MORE MOVING PICTURE PALACE



The interior of the new Strand Theatre, at Germantown avenue and Venango street, which will open New Year's Day. It is the largest motion picture theatre in the city and the handsomeness of its interior decorations may be judged from the photograph.

WHY I LOVE MUSIC

By FISKE O'HARA

It is just as natural for the human voice to sing as to speak. The human race sang since the creation of Adam. Exclamations of joy and grief have musical characteristics. It is perfectly evident that singing preceded all musical instruments, and it is only natural to suppose that the first musical instrument ever discovered or invented must have been of the very simplest design—for instance, the reed.

Music was slow in its development. We do know, however, from ancient paintings that the Egyptians had many musical instruments—harps, guitars, flutes of various designs—but we have no idea as to the merits of these instruments. It is claimed for the Jewish race that musical instruments were universally used in all their religious ceremonies, and the Bible speaks of it more than frequently. Solomon, it is said, had 42,000 musical instruments at the dedication of his temple. Trumpets were used in war.

Our Lord spoke of His angels, who would come on earth again with loud trumpets. The Greeks excelled in every art, painting, sculpture and architecture, but music seemed to be treated very indifferently by that talented race. In India—with the Hindus—music was strongly developed. The Romans adopted the first written music, which seemed to have its first real inspiration in playing an important part in religious reform. Palestrina is considered its creator. Today he is the model of all the great composers of sacred music. Carissimi and Allegri succeeded him. The latter is the author of the famous Miserere. Secular music naturally kept moving as the times advanced. The world might never have had the dramatic style of music without Monteverdi, his audacious operatic air opening up a new sphere to express modern art.

In 1664 Stradivarius gave the world, you

might say, the acme of perfection in musical instruments—the Stradivarius violin. Of course musical instruments have advanced, but what is there on this old earth today to beat the Stradivarius? I guard my own 'Strad' as carefully as if it were human. Sometimes, when I become wrapped up in it, I almost feel it is. When on tour, I keep it in my safety deposit vault until I return home again. It is too precious to take traveling. I could not replace it, though it were insured for a million dollars.

The Biography of a "Penna. Dutch" Play

Continued from Page Five
dinner to answer a New York telephone call: "Will you come down to New York?" Mrs. Fluke wants you. She would like a few more changes." I went. Seven weeks later, when I came home, the play had been rewritten, rehearsed, produced, and a new third act put in after the opening performance, and the seven weeks were weeks to remember.

I had gone over to Newark, to a quiet hotel, taken a suite at one end of the corridor, where few passed my door, laid in a supply of writing materials and a typewriter. And there for three weeks Mrs. Fluke and I wrestled with "Erastus Susan."

And as we wrestled the original Susan disappeared and another Susan of a far higher type took her place—a Susan illustrated with the mind and thought of the player who has created her. For with Mrs. Fluke before my eyes and constantly in my mind, Susan emerged, the eternally buoyant, the great soul, the optimist, the humorist, the all-conquering.

It was a joyous experience, a funny one, fitting out Susan for the woman who was to play her, piling up obstacles upon obstacles. Just for the sheer joy of seeing Mrs. Fluke take the hurdle. All my sporting blood was up, and so the New Susan sprang into being, the Susan some one has called "the woman with the soul of Christ and with an infinite sense of humor."

Perhaps I may be pardoned for running far afield and making my "Erastus Susan" turn every obstacle into an asset, every defeat into a victory. And because she does this, because even in her most whimsical lines she ever expresses the spirit of unquenchable resolve, doing everything she sets out to do and making every barrier a stepping stone, I feel that Juliet has been worth all she has cost.

What does the public want? Mr. Brenon replied, "much less selling it than something. But this does not mean that it is necessary to travel in the old, deeply worn ruts. In photodramas, as in all other arts, there are certain fundamental things that appeal to the public universally. The primal passions and emotions that are the basis of poetry and painting cannot fail to attract the public, because they are deep-rooted in the human consciousness. The photodrama is simply the modern form of expression. Therefore, so long as the artist deals with truth he is bound to give the public what it wants, always has wanted and always will want.

Usually, however, when you speak of giving the public what it wants, you refer to the superficial and cheap form of motion picture, because that is what the public has seemed to want. As a matter of fact, this is not true. The majority of moving pictures have been bad when judged by any standard of the other arts, just as the majority of the locomotives built fifty years ago are bad when judged by the standard of modern mechanics. Each new art must evolve its own standards, and every one knows that most of the worst motion pictures of today are better than most of the modern mechanics. Each new art must evolve its own standards, and every one knows that most of the worst motion pictures of today are better than most of the modern mechanics. Each new art must evolve its own standards, and every one knows that most of the worst motion pictures of today are better than most of the modern mechanics.



HENRY FOX
Of the Little Theatre company, which will present a Shaw novelty next week.

WHAT DOES THE PUBLIC WANT? BRENON KNOWS

One day a visitor at the studio where Herbert Brenon was directing the production of "War Brides," which is to be shown at the Stanley Theatre, asked, "Do you believe in giving the public what it wants or teaching it to want something better than it knows?"

"It is impossible to give the public something it doesn't want," Mr. Brenon replied, "much less selling it than something. But this does not mean that it is necessary to travel in the old, deeply worn ruts. In photodramas, as in all other arts, there are certain fundamental things that appeal to the public universally. The primal passions and emotions that are the basis of poetry and painting cannot fail to attract the public, because they are deep-rooted in the human consciousness. The photodrama is simply the modern form of expression. Therefore, so long as the artist deals with truth he is bound to give the public what it wants, always has wanted and always will want.

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IT'S THE CLOTHES THAT MAKE THE ACTOR

There are few leaders of men's fashions who possess one hundred and fifty suits of clothes. Such is the record number held by John Lorenz, the world's leading man of the Knickerbocker Players, which is giving a successful engagement at the Knickerbocker Theatre.

ONE OF THE SEVEN CHANCES

Carroll McCormack, who plays the leading feminine role in David Belasco's production of "War Brides," which is to be shown at the Stanley Theatre, asked, "Do you believe in giving the public what it wants or teaching it to want something better than it knows?"

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Where the Evening Ledger-Universal Weekly Can Be Seen

- MONDAY: Seaver Theatre, 12th and Market Sts.; Jumbo Theatre, Front and Girard Ave.; Somerset Theatre, Kensington Ave. and Somerset St.; Newmarket Theatre, 10th and South St.; Verill Hall, 7th and Christian Sts.
- TUESDAY: Plaza Theatre, Broad and Porter Sts.; Victor Theatre, Franklin and Clearfield Sts.; Century Theatre, Marshall St. and Erie Ave.; Keystone Theatre, 10th and South St.; Premier.
- WEDNESDAY: Plaza Theatre, Broad and Porter Sts.; Victor Theatre, Franklin and Clearfield Sts.; Century Theatre, Marshall St. and Erie Ave.; Keystone Theatre, 10th and South St.; Premier.
- THURSDAY: Stanley Theatre, 16th and Market Sts.; Tuxedo Theatre, Frankford; Esplanade Theatre, Frankford; West Allegheny Theatre.
- FRIDAY: Stanley Theatre, 16th and Market Sts.; Marky St. Theatre, 223 Market St.; Coburn Theatre, 6th and Diamond Sts.; Richmond Theatre, Clearfield and Clearfield; Ontario Theatre; Great Southern Theatre; Wayne Theatre.
- SATURDAY: Stanley Theatre, 16th and Market Sts.; Overbrook Theatre, 6th and Haverford Ave.; Forecastle Theatre, 9th and Race Sts.; Point Breeze Theatre, Point Breeze Ave. and Merriam St.; Star Theatre, 31st and Wharton Sts.; Major Theatre, 11th St. and Fairmount Ave.; Model Theatre.

Prominent Photoplay Presentations

The following theatres contain their pictures through the STANLEY Booking Company, which is a guarantee of early showing of the finest productions. All pictures reviewed before exhibition. Obtain pictures through the STANLEY BOOKING COMPANY.

- ALHAMBRA 1216 Morris & Passyunk Ave. Mat. Daily 2; Evng. 8:45-9. Paramount Pictures. Clara Kimball Young in "THE RISE OF SUSAN"
- APOLLO 822 AND THOMPSON ST. MATINEES DAILY Lillian Gish in "THE CHILDREN PAY" Keystone Comedy and "Mutt & Jeff" Comedy
- ARCADIA CHERNUT ST. BELOW 15TH WILLIAM S. HART in "TRUTHFUL TOLLIVER"
- BELMONT 822 ABOVE MARKET 1216 Morris & Passyunk Ave. in "WHOM THE GODS DESTROY"
- BLUEBIRD BROAD AND BUSHGIRNNA AVE. LOUISE HUFF-JACK PICKFORD in "SEVENTEEN"
- CEDAR 90TH AND CEDAR AVE. PARAMOUNT THEATRE Wilfred Lucas in "The Rummy" Also—CHARLES CHILLER in "THE KINK"
- FAIRMOUNT 9TH AND GIRDARD AVENUE Owen Moore and Marguerite Clark in "THE KISS"
- 56TH ST. THEATRE MAT. DAILY 7:30-9:15. FANNIE WARD in "THE YEARS OF THE LOCUST"
- FRANKFORD 4711 FRANKFORD AVENUE "THE KISS"
- GREAT NORTHERN Broad St. ALICE BRADY in "A WOMAN ALONE"
- IMPERIAL 9TH AND WALNUT STS. THREE TIMES DAILY Audrey Munson "PURITY"
- LEADER FORTY-FIRST AND GARDNER AVENUE FANNIE WARD in "THE YEARS OF THE LOCUST"
- LIBERTY BROAD AND COLUMBIA E. K. LINCOLN in "JUNE ELLIOTT IN THE WORLD AGAINST HIM" "THE BISHOPING BLOW"



FISKE O'HARA
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- WEST PHILADELPHIA 60TH & MARKET STS. Essie Harricane in "A CORNER IN COLLEGE" Keystone Comedy
- SOUTH PHILADELPHIA OLYMPIA BROAD AND BARRINGTON JUNE CAPRICE in "The Mischief Makers"
- NORTH PHILADELPHIA RIDGE AVENUE Lillian Walker in "DOLLARS AND THE LAW" "MUTT AND JEFF" "PHIL AND DELPHINE"
- THE EVENING LEDGER Photo-Wisdom Scripts 324 NORTH BROAD STREET THE STANLEY THEATRE

NEXT WEEK in leading theatres FRANCIS X. BUSHMAN and BEVERLY BAYNE in The Great Secret Written by Fred de Gressac. Adapted and Directed by W. Christy Cabanne. Of all Motion Pictures the Greatest, of all Serial Pictures the most intense. MYSTERY, struggle, the war of the known against the unknown—Romance, Love and Power. Released by the METRO PICTURES CORPORATION For every man, woman and child in the world to see.